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# THE CHILDREN'S BOOK OF CELEBRATED BUILDINGS

BY  
LORINDA MUNSON BRYANT ✓

Author of "THE CHILDREN'S BOOK OF CELEBRATED PICTURES,"  
"THE CHILDREN'S BOOK OF CELEBRATED SCULPTURE," etc., etc.



PUBLISHED BY THE CENTURY CO.  
NEW YORK AND LONDON    ✕    ✕    ✕

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PRINTED IN U. S. A.

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To  
MY NEPHEWS AND NIECES





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*Dear Children:*

Did you ever think how mysterious buildings are? Nooks and angles and cubbyholes, chimneys and cellars and attics, secret rooms and closets under the stairs—all are filled with imaginary people. I want you to keep your minds wide-awake as we visit building after building clear around the world. Fairies or hobgoblins may start up at any moment with marvelous tales of strange and fantastic doings. Remember, wonderful secrets are revealed to those who are on the watch. Elfs and imps have no sense of time or nationality. They talk as familiarly with us in the Rangoon Temple of far-off Burma as in Independence Hall in Philadelphia. Listen closely! their shrill little voices are telling many a secret—secrets unknown even to the architect planning the building or the ruler at whose command it sprang forth.

Not a temple, cathedral, or public building we visit is without its secret. We circle the globe and listen to many tales of conflict between love and hate, but LOVE finally conquers, for love and beauty ever go hand in hand.

With love and best wishes, from your friend,

LORINDA MUNSON BRYANT.

## INDEPENDENCE HALL



INDEPENDENCE HALL! How those words thrill us! In that simple brick building was born a new freedom in national life; a freedom that meant liberty, not license—remember that liberty always means responsibility.

Independence Hall proper is the east room, for in that hall met those splendid men in 1776. The original furniture is still there. On the back of the chair of the president of the Congress is the famous emblem showing the sun with his long radiating rays. Benjamin Franklin said that before the Revolution was over he had wondered whether it was the “*rising* or the *setting* sun.” How vividly Franklin’s wit expressed the anxiety of those signers of the Declaration of Independence!

Independence Hall, in Philadelphia, was originally the old state-house. It was built in 1732. The steeple was added later. The Continental Congress met here during the Revolution, from 1775 to 1781, and here on July 4, 1776, was signed the Declaration of Independence.

Among many relics preserved in the building are Franklin’s lightning-rod, two chairs of William Penn, the Signers’ Table, Washington’s church pew, and numberless portraits of distinguished statesmen of the world connected with this great event of history—the beginning of the independence of the United States of America. But the relic most familiar to all of us is in the small back hall at the foot of the staircase—the Liberty Bell—the first bell rung in the United States after the Declaration of Independence.

Let us sit in Independence Square, a park of four acres, and look at the original home of our liberty. There she stands as Washington saw her. In 1897 the entire building was brought back as nearly as possible to the original form, even to the open arcades which connect the small wings.





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FIG. 1. INDEPENDENCE HALL, PHILADELPHIA

## ST. PETER'S

A STRANGE, sad story is told of the beginning of St. Peter's. The apostle Peter went to preach in Rome when he was an old man. He came under the persecution of Nero and possibly was imprisoned in the Mamertine Prison near the Forum. Being an unknown man, he was led through the Forum out across the river Tiber to one of the seven hills of Rome and crucified, head downward. His friends came and took the body and buried it near the wall of Nero's Circus. Thirty years later a priest, whom St. Peter had ordained, built a tiny chapel over the grave. This little chapel, probably the smallest Christian church, was the beginning of St. Peter's, the biggest church in Christendom.

St. Peter's is so big that as we push aside the heavy leather curtain and enter we seem to become pygmies, and the people near the high altar are inch-high dolls strolling about. Milan Cathedral could stand in St. Peter's and still leave 161 feet of its length clear.

The man who did more toward building St. Peter's than any other was Pope Julius II (1503), and yet he has no tomb of his own but lies in a tomb with another. Only a slab in the floor bears his name. We will never forget Julius II, for he was a friend of Michael Angelo (1475-1564), the great sculptor, the great painter, and the great architect. The dome of St. Peter's was designed by Michael Angelo. Let us climb to the balcony running around the inside of the base of the dome. The exquisite beauty and airiness of the vast hollow ball fairly take our breath. As we look below, seemingly the whole cathedral is covered by it. Now we shall step to the outside of the dome to get the marvelous view stretched out before us. Facing the square is the Castle of Sant' Angelo and the yellow Tiber flowing by it. To our left is the Vatican, the home of the popes. If we wait a few moments possibly we may see Pope Pius XI taking his morning walk in the Vatican Gardens.





FIG. 2. ST. PETER'S, ROME

## THE PARTHENON

**T**HE name of the Parthenon comes from the Greek word that means a virgin. To the Greeks their supreme virgin was Pallas Athena, the goddess of wisdom. Is it any wonder that the most beautiful building ever built by the Greek architects should be dedicated to Athena and called the "Temple of the Virgin"—in Greek, the Parthenon?

This marvelous building was built in ten years by Phidias and his helpers and was finished in 438 B. C. There were fifty life-sized statues and a colossal statue of Pallas Athena thirty-nine feet high. Ninety-six fluted Doric columns supported the roof of the veranda. A frieze 524 feet long, running around the building inside the veranda, was carved in low relief with a pictured procession of people and animals in honor of the festival day of the great goddess.

Above the columns around the entire building were ninety-two metopes, which told the story of the centaurs. The centaurs were mythical monsters half man and half horse. Legend says they were invited to a wedding, where they drank too much wine, and before the men at the wedding knew what was happening the centaurs galloped off with the bride. This started the terrible battle of the Lapithæ and centaurs. Only a few metopes are left on the Parthenon now. Most of them are in the British Museum with the pediment sculpture and a large part of the frieze.

In the fifth century the Parthenon became a Christian Church and was consecrated to the Mother of God for a thousand years. In 1460 the Turks made it into a mosque and added a minaret. A quarter of a century later, in 1487, the Venetians took Athens. The Turks retreated to the Acropolis, the hill where the Parthenon stands, and stored their powder in the precious building. During the bombardment a bomb fell into the powder. When the smoke cleared away three hundred men were dead and the Parthenon was only a wreck of its former glory. War and hate! What terrible havoc they leave in their wake!





FIG. 3. THE PARTHENON, ATHENS



## RANGOON PAGODA

**P**AGODAS are as plentiful in Japan, China, and India as windmills are in Holland. They are tower-like temples containing shrines for worshipers and numberless bells for the suppliants to ring to attract the attention of the gods.

The Shoëdagong Pagoda is a curious structure. The central tower is covered with a huge umbrella-like metal cone of solid gold plate set with precious jewels. Around the edge of the cone are gold and silver bells. This bell-like umbrella is forty-seven feet high. Attached to the base of the huge pagoda and entirely surrounding it are numberless smaller pagodas, each with its umbrella top and tinkling bells.

The pagoda dates from 588 B. C., though the elaborate top was given by King Min of Upper Burma in 1871. It was brought down from Mandalay with great pomp and ceremony.

An early tradition says that a baby prince of India was abandoned in a forest one day but was found and nursed by a lioness. When the prince grew to manhood he ran away from his foster-mother. She, poor thing, died from a broken heart. The prince, to make some amends, had a strange monster placed at the foot of all pagodas in Burma in memory of the lioness's love for him.

The hillock on which the Shoëdagong Pagoda stands is guarded by the spirit of Soolay Nat. His spirit is embodied in a strange figure resting on the platform of the Soolay Pagoda near-by. The present Soolay Pagoda is less than a hundred years old, but it covers two or three pagodas of great age.

The following story is told of the dethroning of wicked King Theebaw of Burma by the English in 1885: King Theebaw was told he must embark for India. Coolly he asked for three months' time, then for three weeks, then three days. Sir Harry Prendergast took out his watch and said, "I give you ten minutes." King Theebaw went. The ship's officer gave a receipt for him which read: "For one king, three queens, one prime minister, three councilors, and so many maids of honor."



Elmendorf Photo © Ewing Galloway

FIG. 4. RANGOON PAGODA, BURMA



## KENILWORTH CASTLE

**N**O castle in all England is more bound up with English history than Kenilworth. The heart of many a girl and boy in America leaps with anticipation at the mention of its name. Somehow, romance, intrigue, and tragedy walk hand in hand even among its ruins. The story of Amy Robsart, thanks to Sir Walter Scott, holds us spellbound. We weep barrels of tears over the pitiful tragedy of her life; then in the midst of our weeping History has the audacity to step in and say that Amy Robsart never came to Kenilworth Castle! She died in 1560, and Scott says she was at Kenilworth in 1575. Nevertheless, our eyes will fill as we look at the spot where Scott says she fell through the trap-door. We do know that Amy was not treated well by her husband, Robert Dudley, Earl of Leicester, and that she probably was killed by foul means in one of her lord's castles.

Kenilworth was founded by Geoffrey de Clinton about 1120. It passed from one owner to another many times; it was enlarged and sometimes nearly destroyed but was always one of the finest baronial estates in England. It came to John of Gaunt by marriage in 1362 and afterward became royal property.

When Queen Elizabeth presented Kenilworth Castle to her favorite the Earl of Leicester, in 1563, he spent three hundred thousand dollars in enlarging and beautifying it in preparation for the visit of her Royal Highness Queen Elizabeth. Of course Dudley hoped to win Elizabeth and become joint ruler of England, but his wit could not match that of this masterful woman—and he lost.

Kenilworth Castle to-day is a mere shell of what it was, yet its fascination is still supreme. Even the vine clinging to its crumbling walls has become world famed as Kenilworth ivy. As I hold in my hand a leaf picked from it a dozen years ago, its glistening green brings vividly to mind the marvelous setting of the old castle. We love the mystery of Kenilworth Castle!





Courtesy of Pratt Institute

FIG. 5. KENILWORTH CASTLE, ENGLAND



## THE CAPITOL

**W**HEN President Washington in 1792 accepted Major Pierre Charles L'Enfant's design for our Capitol, he was very wise. The building spot chosen is "a natural pedestal awaiting its monument," said the young French engineer. From then until to-day the building of the Capitol has been on the original plan.

George Washington watched the growth of the Capitol with the keenest interest, for, said he, "it may be relied upon, it is the progress of that building that is to inspire or depress public confidence." Abraham Lincoln, seventy years later, in the darkest days of the Civil War, kept men at work on the dome, then coming into shape, for he felt that it was symbolic of the Union of the States.

We climb the flight of marble steps to the great bronze doors, enter, and walk to the center of the rotunda. It is two minutes to noon. Look! Over there is the chief justice of the United States, followed by members of the Supreme Court, entering their chamber. To the south through the open door we see the speaker of the House of Representatives; to the north the vice-president is presiding over the Senate—these three great bodies and the President form the Government of the United States. Under the spot where we stand is an empty tomb that was intended for George Washington, but he lies at Mount Vernon. (See page 88).

Weird stories float around public buildings, and the Capitol is no exception. Imagine a haunted room in the Capitol! Yet for many years it was believed that the busts of the chief justices ranged about the walls of the chamber of the Supreme Court bowed their heads if any one entered the room after sundown. At last some belated clerk working over hours had to enter the court-room. The ghostly busts were swaying back and forth as though bowing to an invisible audience. Instead of fleeing as others had done he investigated. A hanging light outside the door, swung by a breeze, was casting its moving shadows on the busts.



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FIG. 6. THE CAPITOL, WASHINGTON



## WESTMINSTER ABBEY

**T**HE first place we visit in London is Westminster Abbey. Its history covers the Christian era, though it was Apollo first, not Jesus the Christ, whom the people worshiped. One story says that a king of Britain in 184 A. D. built a church here to the glory of God and St. Peter, and that later the church, being changed into a temple to Apollo, was ruined by an earthquake. In 616 a Saxon king built a church on Thorny Island, "overgrown with thorns and environed with water on the left bank of the river Thames." But the real Westminster Abbey begins with Edward the Confessor (1049-55).

We shall find as we visit the various cathedrals together that after the year 1000 a new spirit entered into church building. Christian people thought that the world was to come to an end in 1000 A. D. They even gave up planting their fields or providing for future needs. When the date passed and the world still stood people rejoiced mightily, and cathedrals began to spring up as thank-offerings. Henry VIII pronounced the abbey a cathedral and made it the seat of a bishop, and Queen Elizabeth conveyed the abbey to a dean with a chapter of twelve canons.

Every sovereign of England since Harold and William the Conqueror has been crowned in Westminster Abbey. Under the seat of one of the coronation chairs in the abbey is the Stone of Scone brought from Scotland. Tradition says that this is the stone Jacob used as a pillow. (Genesis, XXVIII: 10-22.) The other chair was made when William and Mary were crowned in 1689.

Within Westminster are buried more English-speaking people of renown than in any other building in the world. We are in the Poets' Corner. Be careful or you will step on the inscription, "O rare Ben Jonson," cut in the pavement above his body. Speak softly, for Sir Isaac Newton (1642-1727) is resting on his black stone couch. In that stately square coffin near-by rests Geoffrey Chaucer (1340-1400), the father of English poetry. These dead still live. We work with a happier heart because of them.



Courtesy of Pratt Institute

FIG. 7. WESTMINSTER ABBEY, LONDON



## CLAUDIA AQUEDUCT

**W**ATER is a necessity of life. In the very beginning of time man moved from place to place seeking a water center before pitching his tent. Then he began developing means for enlarging the supply and carrying it to other centers. Such a carrier was an aqueduct, water-leader—in Latin, *aquæductus*. No buildings in all the world show greater skill in construction than these gigantic waterways.

Never shall I forget the first time we entered Rome from Naples. It was late afternoon when we crossed the Campagna, that flat section once covered by the sea. Suddenly a long series of gigantic arches appeared. The rays of the setting sun doubled the huge monsters in shadows so tremendous that the valley seemed filled with broken arches trailing in the wake of the train. These were the famous Roman aqueducts, many of them still carrying water to the Eternal City though they are nearly two thousand years old.

I want you to look carefully at these arches and repeat after me this definition: "The arch is a method of making materials support each other by their mutual compression." Do you see how those square stones around the arch not only support each other but help bear the tremendous stonework of the waterway above? At the right of the picture notice the end of the second section of arches, the square box-like opening of the sluiceway.

The Claudia Aqueduct, used to bring water from a place fifty-two miles away, was named for the emperor Tiberius Claudius Drusus Nero Germanicus, who lived from 10 B. C. to 54 A. D. What do you think of his name? It seems that this much-named boy was weak in both mind and body. He became emperor when fifty-one and really did many commendable things. He was not naturally cruel, but through his many wives and favorites much cruelty and bloodshed marked his reign, until finally he was assassinated.





Courtesy of Pratt Institute

FIG. 8. CLAUDIA AQUEDUCT, ROME

## BUCKINGHAM PALACE

**B**UILDINGS have queer personalities. Some are like their architects, some like the country in which they stand. Some take on the personality of their occupants. What holds our interest in Buckingham Palace in London? We answer, "Queen Victoria!"—that noble woman who for forty-four years ruled an empire on which the sun never set.

After Queen Victoria's marriage in 1840, her husband, Prince Albert, was her constant adviser in all matters of state. We in America shall never forget his good judgment and Queen Victoria's friendship toward us in our darkest hour of the Civil War. Prince Albert was on his death-bed. Lord Russell had drawn up a paper concerning the S. S. *Trent* affair (read about it in your history) which if sent might bring us war with England. Prince Albert rose from his sick-bed on December 1, 1861—he died December 14, 1861—and with trembling fingers wrote a series of suggestions and softened the language. This revised note Queen Victoria sent to her ministers, and war was turned away.

Buckingham Palace, just west of the Houses of Parliament, in the center of three parks, was settled by an act of Parliament in 1775 on Queen Charlotte, wife of George III, and called Queen's House. It is not a beautiful building. However, it has a wonderful marble staircase and magnificent state apartments, including the throne-room and a splendid ball-room. Victoria came here as queen in 1838. It was not her favorite residence—she preferred Balmoral Palace in Scotland, Osborne House on the Isle of Wight, and Windsor Castle—but, as the place where her home subjects could see her and feel her presence, Buckingham Palace stood first. Edward VII died in Buckingham Palace in 1910.

When the king is in residence in Buckingham Palace the royal standard flies from the flagstaff above the palace.



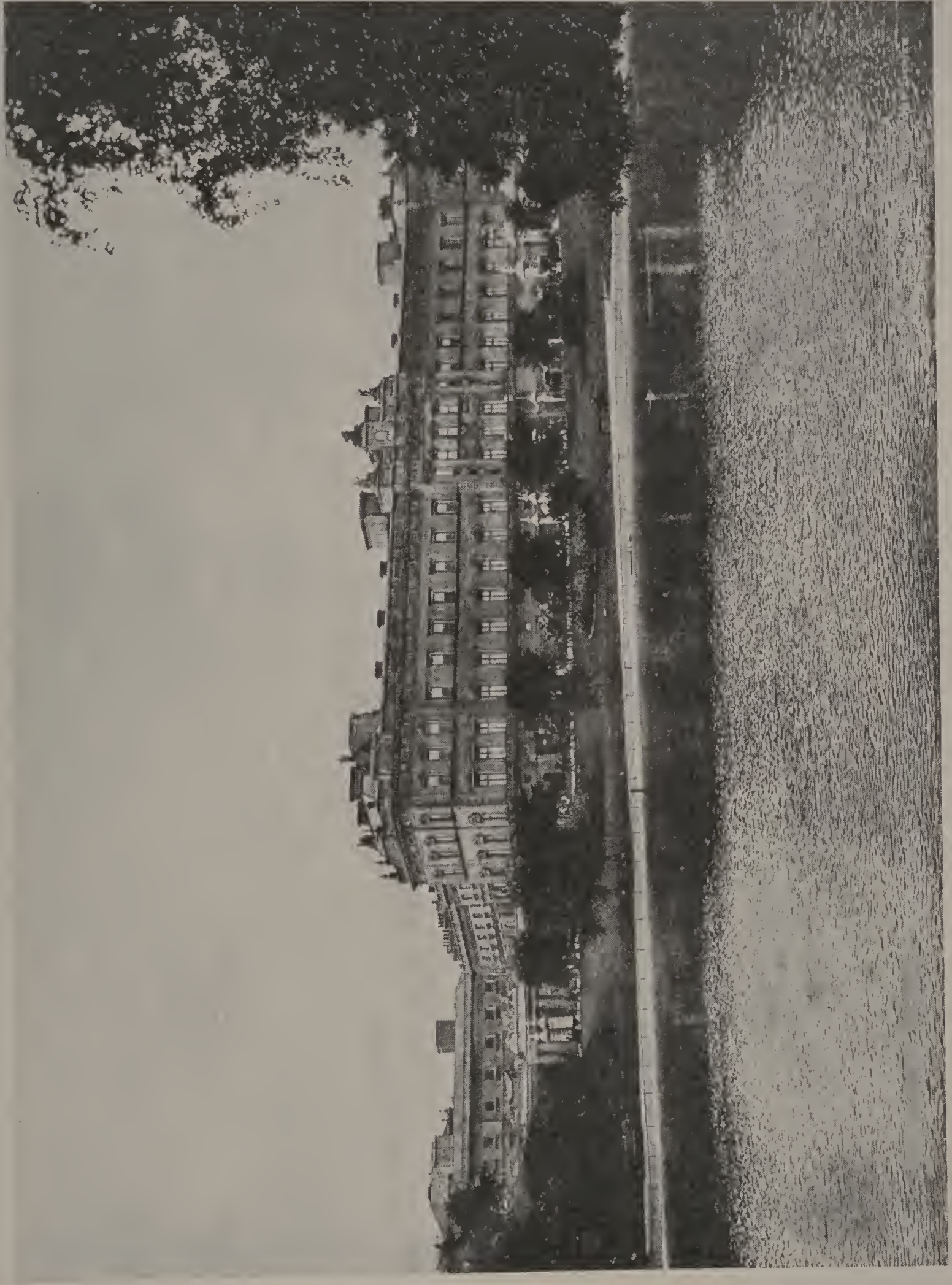


FIG. 9. BUCKINGHAM PALACE, LONDON

## THE CASTLE OF SANT' ANGELO

**W**E love the story of the angel on top of the Castle of Sant' Angelo. A terrible plague swept over Rome in 590 A. D., making the city one big home of mourners. Pope Gregory the Great called his people together to pray to God for help. As he led the vast multitude to St. Peter's, legend says, the Archangel Michael was seen sheathing his sword above the Castle of Sant' Angelo.

The emperor Hadrian built the Castle of Sant' Angelo in 138 A. D. as a tomb for himself and all his followers. In less than a hundred years, however, the people forgot Hadrian's idea and made the Castle of Sant' Angelo into a prison for the living, and for a thousand years it has been guarded night and day by armed men. The building stands in such a prominent place on the bank of the river Tiber that enemies felt it was a stronghold of Rome.

The fighting hordes from the North, pouring down into Rome in the sixth century, took the Castle of Sant' Angelo and turned it into a fortress. From that day to this it has been the center of action for the party in power. Many prominent people have been shut up in its strong walls. Sometimes, we are sorry to say, those imprisoned there were innocent of any crime against the state. Others, again, were guilty and deserved to be shut away from their homes and fellow-citizens.

As we stand on the bridge crossing the Tiber to the Castle of Sant' Angelo, also built by the emperor Hadrian, and look to the left, we see St. Peter's and to the right of St. Peter's the buildings of the Vatican, the home of the popes. This picture is so vivid that were you on the bridge in reality I am sure you would exclaim, "Why, I know those buildings!"

There is little of special interest in the Castle of Sant' Angelo to-day. The history of the building, however, gives one of the most spectacular views of the history of Rome—and a very terrible one, too. As we look at its solid walls, dull red in the sun, it seems to stand for bloodshed and crime.





Courtesy of Pratt Institute

FIG. 10. THE CASTLE OF SANT' ANGELO, ROME

## COLOGNE CATHEDRAL

STRANGE legends are connected with the building of Cologne Cathedral. In the thirteenth century the archbishop of Cologne, having plenty of money, decided to build the most beautiful cathedral in the world. He called a famous architect to him and gave him a year in which to submit a design. The delighted architect, feeling in his soul the beautiful creation, began transferring it to paper. He worked days, weeks, and months, but nothing on paper equaled his vision. At last only three days remained. In despair he wandered into the mountains. A tempest overtook him. A flash of lightning struck a tree near him, and out stepped a being dressed in red with a broad-brimmed hat and long red plume. In his hand he carried a long roll. This he spread out before the astonished architect.

“Yes, that is it!” cried the artist; “that is the beautiful cathedral which always escaped me.”

“Well!” said the red figure, “here it is—the plan is perfect—you can have it on one condition: sign this contract, and all is done. Sign it with a little of your blood.” The horrified architect signed it, and the fiend disappeared.

The cathedral was scarcely begun before disputes delayed the work. The sad and discouraged architect finally died, leaving the beautiful cathedral unfinished. Strange sayings went forth, which persisted for six hundred years—that if the Cologne Cathedral was ever finished a terrible catastrophe would come to the world. The cathedral was finished in 1880.

The Cologne Cathedral is a perfect example of Gothic architecture. The slender towers reaching skyward suggest the pointed pines of the snow lands decorated with serrated icicles and delicate frostwork. In one of the beautiful chapels are said to be the bones of the Magi, the three kings who came to Bethlehem seeking the Christ-child. The empress Helena brought them from Jerusalem to Constantinople in the fourth century. In 1164 Frederick Barbarossa sent them to Cologne.





Courtesy of Pratt Institute

FIG. II. COLOGNE CATHEDRAL, GERMANY

## THE ROMAN FORUM

**I**N an old song sung by Roman peasants is the refrain:  
Rome! Rome! Rome! Rome is no longer what she was.

Little wonder these simple workmen sang such words with broken arches, fallen columns, and ruined buildings all about them, and yet these very ruins proclaim Rome immortal. Let us stand by the Column of Phocas, to the left of the Colonnade of Saturn, which is nearest us. Several years ago I was watching some workmen digging near here when suddenly one of the men turned up human bones. Excitement ran high. "Who? When? Why?" we asked breathlessly. They gesticulated and talked very fast, but alas, we could not understand. Keep watch, for to-day new discoveries are solving many mysteries in this historic place.

The Forum lies between the Palatine and Capitoline Hills. The flat marshy valley, tradition says, was the neutral meeting-ground of Romulus, the founder of Rome, and Titus Tatius of the Sabines, about 753 B. C. Here they settled the dispute about the Sabine women carried off by the Romans. Later the tribes united; then the neutral ground, the Forum, became the center of the state. Years passed and buildings grew like magic—temples to the gods, Jupiter, Saturn, Castor and Pollux, and numberless arches, columns, and balustrades covering its length of 450 feet. Basilicas, long colonnaded halls of exchange, were built all around the Forum to give more room for business, until in the time of Augustus Cæsar it reached its greatest splendor. Then decline set in, though it was a thousand years before the Forum was a rubbish-heap lost under twenty-five feet of débris.

Then came Raphael, the great Roman painter of the sixteenth century, and others who believed there were treasures of ancient Rome hidden in that narrow valley. They put workmen to digging, and marvelous ruins came to light, so that Rome and the whole world again began to gather in the Forum. Just a few rods from the Forum is the prison where St. Paul was confined.





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FIG. 12. THE ROMAN FORUM, ITALY

## PALAZZO VECCHIO

**G**UELPH! Ghibelline! How strange those words would sound on our streets, yet every child in Italy knew them nearly seven centuries ago. They were the names of two powerful families, each determined to rule Italy. From the war-cry of the street parade one could tell which family was in power.

About 1298 the cry was decidedly "Guelph!" At that time an official residence was needed. The authorities gave permission for a palace to be built. But, they warned the builders, not a foot of ground should be used where the Ghibellines had ever had a building. The architects pleaded that the space was too small. The authorities were unyielding. Build they must on the exact spot allowed them! And build the Palazzo Vecchio they did, just as you see it to-day. On three sides it is hemmed in, but in front is the Piazza della Signoria—the forum of the people of Florence.

Look at the square battlement around the roof. This kind of battlement is typical of the Guelphs. And the forked battlement around the tower shows that later the Ghibellines came into power again. Savonarola, the great Florentine reformer (1452–98) when the Medici were in power, was imprisoned in this tower and burned in the square, Piazza della Signoria, in front of the Palazzo Vecchio on May 23, 1498.

Two years after this tragedy Michael Angelo (1475–1564) came home from Rome and made his "David," which stood at the left corner of the Palazzo Vecchio for four hundred years. Michael Angelo knew the great Savonarola, the martyr for principle.

An amusing story is told of Michael Angelo in regard to the Palazzo Vecchio. To the right of the main door is a profile of a man's head traced on the marble. The story goes that Michael Angelo and a friend made a bet as to which could draw the best head, standing with their backs to the wall, the tool used being a nail. Michael Angelo's was firm and alive, the other's faint and wavery.





Courtesy of Pratt Institute

FIG. 13. PALAZZO VECCHIO, FLORENCE

## RHEIMS CATHEDRAL

**N**O cathedral in all the world has had such extremes of glorification and degradation as has the Cathedral of Rheims. In it were crowned almost all the kings of France amid a rejoicing people, and over it poured bombs of destruction until its groans penetrated all Christendom.

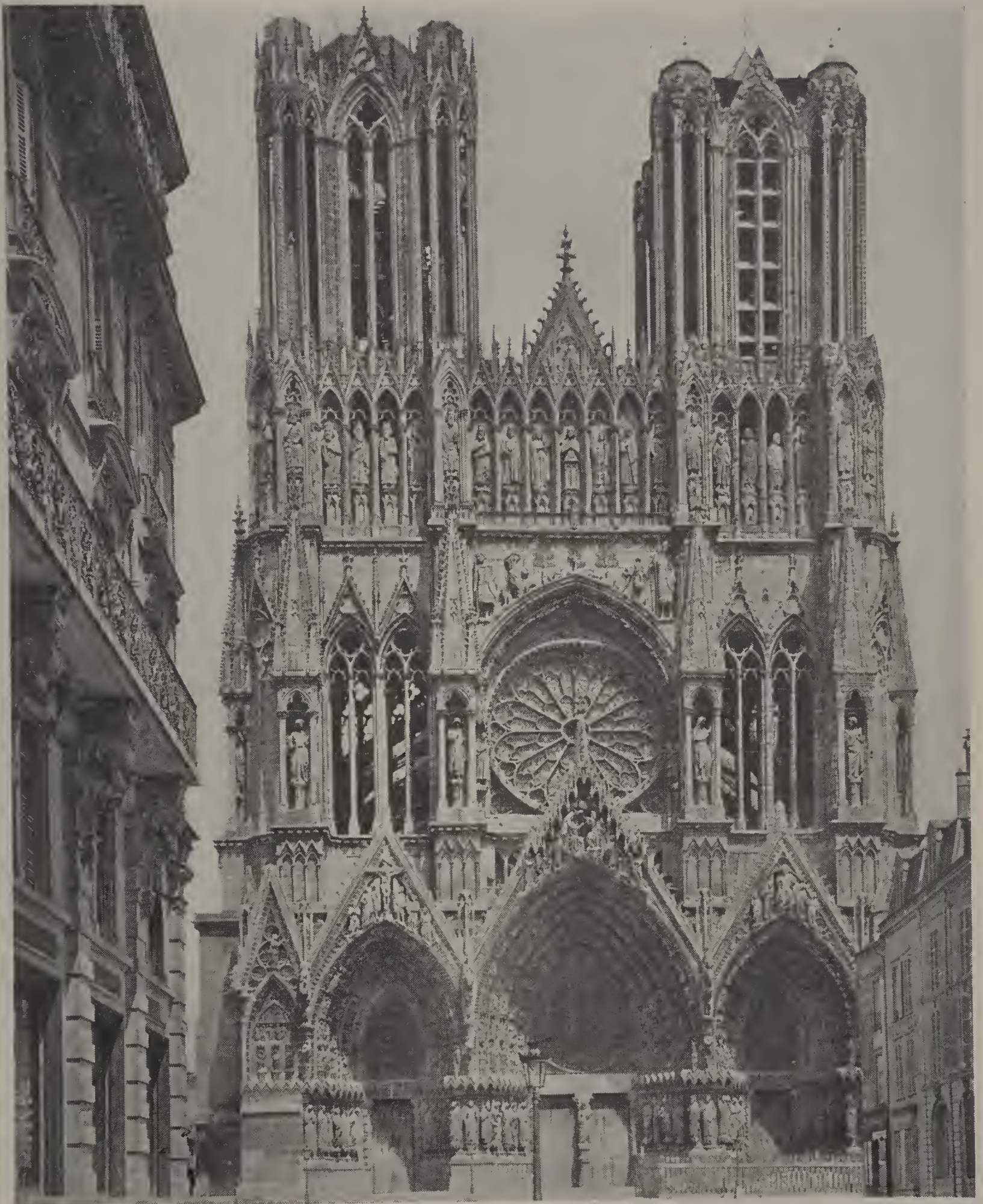
If only St. Remi had been alive, maybe he again could have saved this beautiful cathedral. Legend says that about 496 a band of devils set fire to it and that St. Remi drove them from the city for doing so hateful an act. This story, pictured above the north transept door of the Rheims Cathedral, is still in place.

The present Rheims Cathedral, begun in 1212, is one of the most magnificent thirteenth century churches. Stained glass had reached its perfection, and the builders of Rheims knew how to use it; but alas, it is doubtful if a single window is left. The band of statues across the front, each individual in its own arched niche, is a wonderful setting for the square towers rising skyward. The whole façade (front) is a marvelous historic picture gallery of people and events since Christianity came to Rheims at the end of the third century.

One of the earliest traditions about the crowning of the kings of France in the cathedral says that the vessel used, called the *sainte ampoule*, was brought by a dove from heaven full of inexhaustible oil for the coronation of Clovis (481–511). During the Revolution the holy vessel was broken, but by some mysterious means a small piece was saved containing a tiny portion of the oil. This was inclosed in a new jeweled shrine, and Charles X was anointed with it in 1825 when he was crowned king of France.

Of all the coronations in Rheims Cathedral, the crowning of Charles VII by Joan of Arc July 17, 1429, was the most impressive. Poor martyred Joan of Arc! poor martyred cathedral! Neither of you had harmed humanity, yet unreasoning passion destroyed you both.





Courtesy of Pratt Institute

FIG. 14. RHEIMS CATHEDRAL, FRANCE



## THE TOWER OF LONDON

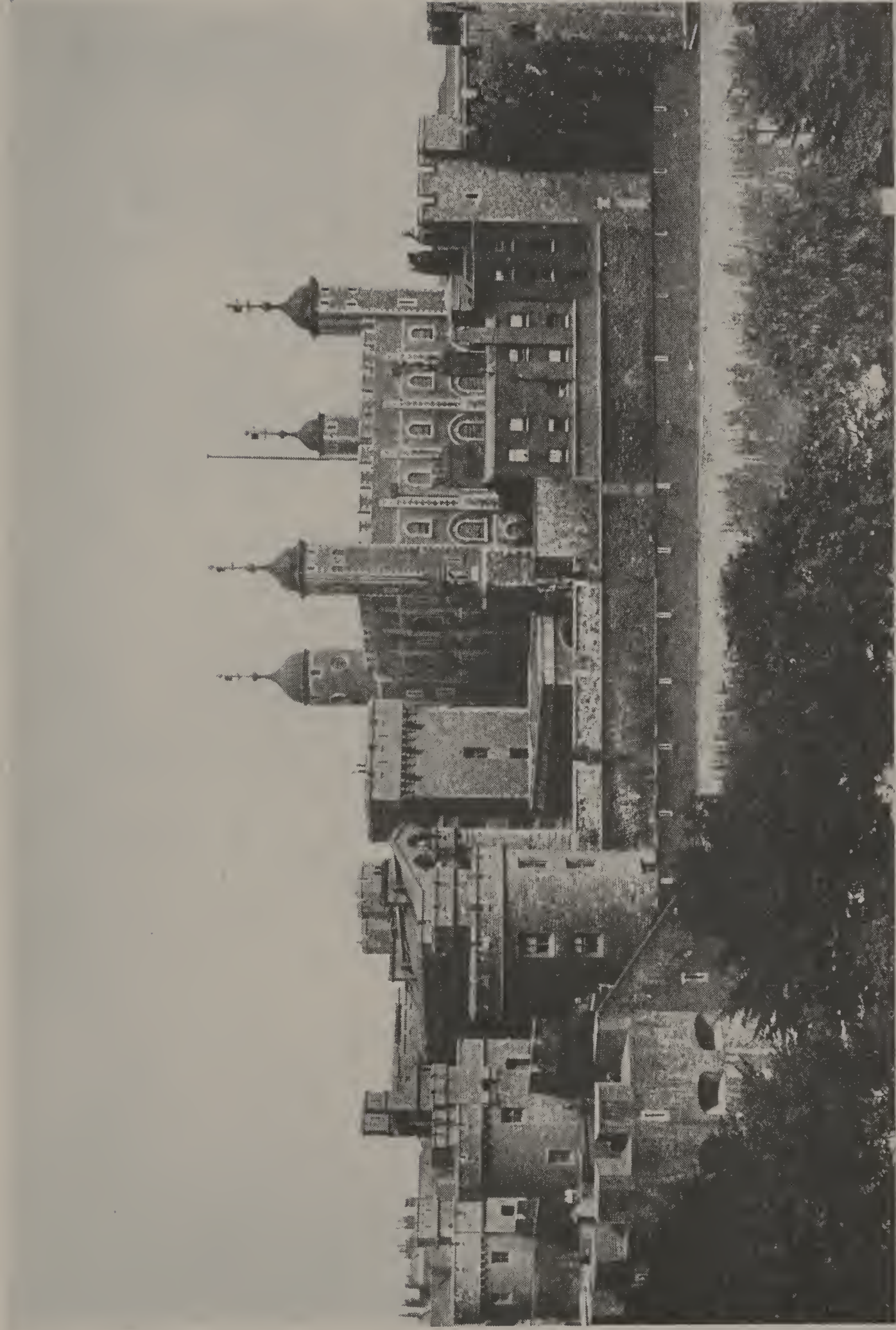
**T**HE saying in London, "Seeing the lions!" has a curious story connected with the Tower. Away back in the Middle Ages the royal family had a mania for collecting wild animals and keeping them near the royal palace—the Tower was the royal palace down to the time of Charles II (1630–85). Of course among the animals were lions, and naturally that gave the name to one of the towers; and "seeing the lions" when visiting the Tower meant seeing both royal people and royal animals.

No wonder the Tower makes us tremble! Its thick turreted walls, great menacing towers, and impenetrable buildings seem surrounded with intrigue and crime. For nearly a thousand years the history of England has been the history of the Tower of London. William the Conqueror had scarcely possessed the country before he founded the Tower to protect London (1078), which even then was a walled city. He built the central keep or White Tower so close to the old city that two huge bastions of the city wall were removed, and the Tower became a part of London itself. Eighteen acres were soon covered with massive stone buildings.

Almost from the first the Tower was a prison, and the prisoners were kings, queens, dukes, earls, barons, and bishops. When these titled prisoners entered the wide iron gates—which opened and closed by chain and windlass—it often meant death. Even to-day our eyes fill with tears as we stand on Tower Green, the spot where lovely Lady Jane Grey was beheaded on February 12, 1554. The little Chapel of St. Peter in front of us is where she knelt at the altar before she ascended the scaffold. Near her grave we read the gruesome words over the bodies which lie before the high altar: "Two dukes between two queens, to wit the Duke of Somerset and the Duke of Northumberland between Queen Anne and Queen Katherine, all four beheaded"—the last two wives of Henry VIII, the Bluebeard of England.

The marvelous crown jewels of England are in the Tower.





Courtesy of Pratt Institute

FIG. 15. THE TOWER OF LONDON, ENGLAND

## THE COLOSSEUM

**T**HREE emperors were crowned and killed in less than a year after Nero killed himself. Then came Vespasian, who drained the lake in front of Nero's Golden House and began the Colosseum on the new land in 72 A. D. The rich materials of bricks of gold, silver tiles, ivory, pearls, precious stones, and rare woods built into the Golden House were distributed to the nobles of Rome and used in their palaces.

Vespasian finished three tiers of the Colosseum; then he died, and the emperor Titus, the general who destroyed Jerusalem and the Temple, finished the Colosseum in 80 A. D. It is built of travertine blocks clamped together with iron; the holes still show where the iron was extracted in the Middle Ages. Oval in shape, it seated eighty-seven thousand people. When it was finished Titus gave an exhibition with five thousand beasts. Twenty years later Trajan used twenty thousand to celebrate a victory. Two hundred years later a forest of big trees was set up, with thousands of ostriches, boars, and fallow deer for the people to kill and carry home; then were freed hundreds of lions, leopards, and bears and, last, six hundred fencers to fight for their lives. Gladiatorial contests were abolished in 405 A. D.

During the Middle Ages this eighth wonder of the world was a fortress. Afterward it was neglected and uncared for, until later it became a quarry to give material to those wishing to destroy the old and build something new. Less than two hundred years ago, when Benedict XIV dedicated the Colosseum to the blood of the martyrs, only two thirds of the original building were left.

We go to Rome to see the Colosseum. As its broken arches and slender columns glimmer under the light of the Italian moon, we whisper in spirit with those eighth-century Anglo-Saxon pilgrims:

“While stands the Colosseum, Rome shall stand;  
When falls the Colosseum, Rome shall fall,  
And when Rome falls—the World.”





FIG. 16. THE COLOSSEUM, ROME

## THE PALACE OF THE DOGES

**T**HIS unique palace of unusual composition is the only one of its kind among celebrated buildings. Could you ever forget that promenade inclosed by baseless columns? Look closely at the capitals with their carved birds, flowers, vines, leaves, animals, and prominent people.

Then above the long gallery, La Loggia, inclosed with more columns—twice as many—is another lovely walk. We shudder a little, though, for only ten centuries ago from between those two red columns the Republic of Venice had its sentences of death called aloud to the waiting crowd below. Above this gallery, topping the building, is the heavy part of the palace covered with slabs of colored marble. As we study the palace from our gondola, opposite the Piazzetta (small square), we see the architect's originality. It is light and airy and fantastic yet sturdy and assertive as it stands four square to sea and man.

The Palace of the Doges was begun about 814 for the first doge of Venice. In less than two hundred years it was burned down; it was again rebuilt, and was again burned in 1105. In each rebuilding changes were made, until in the nineteenth century much of its first beauty was brought back again. The palace is built on hundreds of piles driven into the solid ground below the water of the lagoon—as all of the buildings of Venice are built.

The Giant Staircase, Scala dei Giganti, is rich with beautiful ornaments, and at the top of the flight of steps are two colossal statues of Mars and Neptune. The late doges were crowned on the top landing of these steps.

The Palace of the Doges contains many rare paintings of the great Venetian artists. I want you to see specially Tintoretto's paintings on the upper floor. They are "Forge of Vulcan," "Mercury with the Graces," "Minerva Driving Away Mars," and "The Marriage of Ariadne and Bacchus." These are considered wonderful pictures.





Courtesy of Pratt Institute

FIG. 17. THE PALACE OF THE DOGES, VENICE

## CAMPO SANTO

**T**HIS tiny plot of ground, one of the most revered places in Italy, is called Campo Santo, meaning sacred field. About seven hundred years ago Archbishop Lanfranchi of Pisa traveled to Palestine. The great treasure he brought home with him was earth from Calvary—fifty-three ship-loads. This holy ground he deposited in a space the size and shape of Noah's ark, as told in Genesis, VI: 14–16. In this God's Acre from Jerusalem were buried the dead of his beloved city. The building around the Campo Santo was begun about seventy years later from plans made by Giovanni Pisano (1245–1320).

Standing in the entrance door opposite the Leaning Tower, we see on each side of us long open verandas or cloisters joined in the middle by the little chapel with its lovely dome reaching skyward. Pisano did not live to see the building finished. He is buried in this holy ground in the same sarcophagus with his father—but just where no one knows. A tablet put up to him simply stated the fact of his burial here.

On the walls of the cloisters are remarkable pictures by prominent artists. Unfortunately time and seasons have almost destroyed them. These pictures are gruesome subjects, mostly about death, the last judgment, and punishment. The "Triumph of Death" on the south wall is full of interest. When we remember what terrible famine and pestilence and war had torn Italy at this time we think that it was good sense for these men to live each day as though it were the last. The feeling of insecurity of life prompted some poet to write a poem about three dead men appearing to three living men. One of the familiar sayings of the dead men was: "What ye are, that we were; what we are, that ye shall be." This saying we find on old gravestones in old graveyards.

In the Cathedral of Pisa, a few rods from the Campo Santo, is Andrea del Sarto's painting of "St. Agnes and Her Lamb."





Courtesy of Pratt Institute

FIG. 18. THE CAMPO SANTO, PISA

## THE WOOLWORTH CATHEDRAL OF COMMERCE

THE sky-scraper is a product of our day unless we consider the Tower of Babel, over five thousand years ago, "whose top may reach unto heaven," as we read in Genesis, XI: 4. Two things made the sky-scraper possible, the elevator and steel-cage construction. The steel framework consists of beams of various lengths bolted together with hot rivets. In old times masonry walls supported the floor. To-day walls of fire-proof baked clay are hung on the steel cage like a well-fitting garment, and the floors are supported by the steel framework. The foundation, laid on bed-rock, sometimes a hundred feet down, is built of caissons—hollow steel chambers, sunk to the bed-rock and filled with cement, thus forming solid piers.

The climax in height of sky-scraper buildings is the Woolworth Cathedral of Commerce in New York. This marvelous structure is not only triumphant as a mechanical wonder but it challenges the world as an artistic achievement. Look at it! Drink in the vision that Cass Gilbert, the architect, had in mind and that Frank W. Woolworth helped to materialize. There are the base, the shaft, and the tower. The base is a continuation of the piers which become frames for the great windows; then follows the shaft, broken at regular intervals of five stories with slight horizontal projections emphasized by color; then the tower on the shaft, surrounded by infant towers, reaching upward—nearly eight hundred feet in all. It is "a giant, yet perfect in proportion"!

Much of the ornamental work of the Woolworth Building is of wrought-iron covered with gold-leaf. The walls, stairs, and balconies are mostly Vermont marble, green-veined and cream. Exquisite glass mosaics add tone and color to the whole. Many quaint figures, half caricature, half portrait, bear the weight of the cross-beams. Among the burden-bearing company, are Mr. Gilbert with a model of the Woolworth Building in his arms, and Mr. Woolworth adding another five-cent piece to the pile.





Photograph by J. C. Maugans. Courtesy F. W. Woolworth & Co.

FIG. 19. THE WOOLWORTH CATHEDRAL OF COMMERCE, NEW YORK

## THE HOUSE OF THE GAUL

ONE day when walking alone along the Street of the Tombs in Pompeii I stopped among the ruins. Suddenly a woman dressed in gray with her hand to her face stood in the tall grass by a broken wall. Thinking she was waiting for some one, I turned away, but I found she had been waiting nearly two thousand years, possibly by the side of some grave. No city in all the world is so weird as this city caught in the very act of life.

“It was already seven o’clock in the morning,” writes the younger Pliny, “and yet but a faint light like that of twilight. The buildings were shaken by such heavy shocks that there was safety nowhere . . . we seemed . . . shut in a chamber where every light was extinguished. . . .” It was August 24, 79 A. D., when Pliny and his mother were seeking safety. His famous uncle, the naturalist, was killed in the terrible downpour of ashes, cinders, and boiling water.

In 63 A. D. an earthquake destroyed the greater part of Pompeii, but it was quickly rebuilt and the city greatly beautified. In fact, Pompeii, a city of about thirty thousand people, was a fine example of a Roman city built in Greco-Italian style of the first century after Christ.

For a few centuries raids were made on the ruins of Pompeii, but gradually the city sank into oblivion. Finally there was not even a remembrance that there ever had been such a place as Pompeii. Centuries passed. In 1748 a peasant, digging in his garden, discovered some statues and bronze pieces. This aroused the interest of King Charles III. He ordered excavations made on the site of the lost Pompeii. This work was fairly successful, but it was a hundred years later before systematic work began. To-day the uncovering of Pompeii is revealing many undreamed-of secrets.

The House of the Gaul, with its beautiful Ionic pillars, is one of the later private houses uncovered.





Courtesy of Pratt Institute

FIG. 20. THE HOUSE OF THE GAUL, POMPEII

## THE PALACE OF VERSAILLES

**T**HE buildings around this Marble Court are the oldest part of the famous Palace of Versailles built by Louis XIII about three hundred years ago. A curious bit of ceremony was connected with the clock you see just above the main entrance of the Marble Court—not as a timepiece but as a death-time announcer. When a king of France died—in the days when they had kings in France—an officer of the royal bedchamber would come out on the balcony under the clock and break his wand of office, crying, “The king is dead!” Then taking a new wand he would exclaim, “Long live the king!”

The Palace of Versailles, enlarged and beautified by Louis XIV, became in reality the great prison-house of the court. The policy of Louis the Great was to rule France like an autocrat-father, he doing all the thinking for his subjects. In order to keep his entire court under his thumb, it was necessary that it live close to his person. The Palace of Versailles, accommodating ten thousand guests, was built for that purpose. Louis, the absolute monarch, worked eight hours a day for thirty years, ever mindful of the happiness of his people, but that happiness must be planned by him. Never has there been a palace in modern times where stranger plots and counter-plots have been laid and defeated than at Versailles.

The furnishings of this wonderful palace represent many periods of French history. The paintings alone tell the story of the growth of the nation. These paintings do not rank as masterpieces of art; but as bits of pictured episodes they hold our interest.

Try to plan your visit to Versailles to include the playing of the Grandes Eaux, the great fountain—one of the marvelous sights of France. This magnificent display is usually given on specified Sundays, advertised beforehand, at a cost of about two thousand dollars for each display.





Courtesy of Pratt Institute

FIG. 21. THE PALACE OF VERSAILLES, FRANCE

## MELROSE ABBEY

**I**T is hard to tell truth from fiction when listening to the weird stories clinging to Melrose Abbey, Scotland. If it were only night as we stand by the grave of Michael Scott, the reputed wizard who died in 1291 and had his book of power buried with him, we should not be surprised to see the Cross of St. Michael point to the grave and to see a great light burst forth when the grave was opened. There were strange doings of monk and dwarf and a dead man transformed into a bundle of hay and a boy turned into a terrier dog—stories Sir Walter Scott tells in “The Lay of the Last Minstrel.”

And over there near the site of the high altar is where the heart of Robert Bruce is buried. It is said King Robert commissioned his friend, good Sir James Douglas, to carry his heart to the Holy Land in a gold casket and wear it about his neck. But on his way to the Holy Land he stopped to aid Alfonso of Castile against the Moors and was killed about 1330. Sir Simon Lockwood of Lee carried the heart back to Scotland. A bloody heart with a crown upon it has been on the Douglas shield ever since.

During the Reformation most of the statues in Melrose Abbey were demolished. One story says that a man began to destroy a figure of St. Mary and the Christ-child under a temple in the nave. Suddenly a piece of the statue fell and hurt his arm, disabling him for life. The abbey is a mere shell of its former glory; the nave is roofless. Melrose Abbey was founded in 1136 by David I for the order of Cistercian monks and dedicated to St. Mary the Virgin. An abbey is the church of a monastery.

Melrose Abbey is only two miles from Abbotsford, the home of Sir Walter Scott on the river Tweed, and within walking distance of Dryburg Abbey, where he is buried. No words can describe the charm of this hallowed region; God's Acre and man's home supplement each other so perfectly that peace enters our souls. The trees seem our friends and the sky our protector, and even the crumbling ruins send our thoughts Godward.





Courtesy of Pratt Institute

FIG. 22. MELROSE ABBEY, SCOTLAND

## THE PANTHÉON

**E**IGHT times the purpose of the classic Paris Panthéon has been changed. The first chapel or church erected over the tomb of Ste. Geneviève (422–512), patron saint of Paris, was dedicated to Clovis (about 500) and then to the patron saint.

The story of Ste. Geneviève is beautifully told in a series of paintings by Puvis de Chavannes on the walls of the Panthéon. Twice Ste. Geneviève saved her beloved Paris. Her influence was so great over the heathen conqueror that even Attila, the Scourge of God, king of the Huns, marched away from the city when she prayed, and Clovis, king of the Franks, was converted. As the first Christian king of France, he built the first Christian church in Paris.

In the twelfth century the monks of St. Victor changed the church of Ste. Geneviève into cloisters, and two centuries later it was made a church again. Louis XV began the present building about 1770, and in 1791 the Convention set it apart as a mausoleum, the Panthéon, to the famous French dead.

One might think the building would rest in peace. Not so. In 1806 it was again made into a church, and a quarter of a century later, after the July Revolution of 1830, it was changed into a temple. Its last service as a church was in 1851. When Victor Hugo died in 1885 the funeral rites were held in the Panthéon, the great mausoleum of France, and there he lies buried in the vault.

The Panthéon is an imposing structure in the form of a Greek cross, each arm equal in length. The circular colonnade of Corinthian columns supporting the dome is particularly fine. The portico, with its fluted Corinthian columns, is much like the Pantheon in Rome. A Corinthian column has a bell-shaped capital ornamented with acanthus-shaped leaves carved in marble.





Photo from Brown Bros.

FIG. 23. THE PANTHÉON, PARIS

## SAN MARCO

**Y**OUNG MARK, the patron saint of Venice, loved the aged St. Peter. He went with him everywhere, even to Rome. After St. Peter was crucified (see page 4), his disciple, Mark, went to Alexandria and founded a church and wrought miracles. The angry heathen seized him and dragged him to death through the streets, but a terrible storm arose and killed all his murderers. The Christians buried St. Mark, and his tomb became a sacred shrine.

In 815 Venetian merchants came to Alexandria. They bribed the shrine protectors, stole the body of St. Mark, hid it in a cart under salt pork, bore it to their vessel, and sailed home to Venice. Over the grave where they buried the body they built a church in honor of the martyred saint. This church grew into the marvelously beautiful Cathedral of San Marco.

San Marco is so exquisite in color that it thrills us with delight. Ruskin in his "Stones of Venice" writes of "the color of glass, of transparent alabaster, of polished marble and lustrous gold." How they twinkle and laugh and dance before our eyes! Many treasures from the Near East were built into this gem of architecture, among them the spiral columns from Solomon's Temple at Jerusalem.

No other cathedral has such a combination of Byzantine domes of the Orient and pointed Gothic shrines of the Occident, each with its special saint, as are found on the roof of San Marco. Across the façade (front) is a marvelous gallery of pictures in mosaic of colored stones, and over the main entrance are "The Traveled Bronze Horses."

Not the least interesting feature of San Marco is the pigeons circling over it. In early days these feathered worshipers were very important on Palm Sunday. They were started from the vestibule of San Marco, and, spreading over the Queen City, they proclaimed to all Venice Christ's entry into Jerusalem. At the downfall of the Republic they became dependent on public charity.





Courtesy of Pratt Institute

FIG. 24. SAN MARCO, VENICE

## ERECHTHEUM

**D**O you remember the story of the contest between Pallas Athena and Neptune for possession of Athens? The Erechtheum stands on the sacred spot where this contest took place. Even to-day we are shown the dent in the rock where Neptune struck his trident and salt water gushed forth. An olive-tree still stands where it came at Athena's bidding. The original olive-tree was burned in 480 B. C., and legend says that in two days the charred trunk put forth new shoots a yard in length.

The origin of the Erechtheum is full of mystery. It may have been King Erechtheus's palace, where it is said he welcomed Pallas Athena to Athens. Possibly it was built to house the wooden image of the great goddess that fell from heaven; or was it to cover the salt-well of Neptune and Athena's olive-tree? At least the Erechtheum is probably the oldest building on the Acropolis. One strange legend is that the sacred serpent into which the soul of Erechtheus entered lived here as the guardian of the Acropolis. It was fed once a month on honey-cake. Themistocles (d. 448 B. C.), to persuade his countrymen to leave Athens for Salamis, circulated a report that the serpent had not eaten the honey-cake. The Athenians thought this meant that Athena had forsaken the city.

I want you to look carefully at the columns supporting the porch of the Erechtheum. The fluted shaft of the column rests on a round two-part base and has a cap or capital made in a spiral roll or volute. This is called an Ionic column. Now turn to the Parthenon (see page 6) and you will see a much older order, the Doric column. Here the shaft is fluted but has no base, and the capital is round with a square cap at the top.

The lovely Maidens' Porch in the rear ever reminds us of the Caryæ women who were traitors to their country and as punishment were made to bear up the roof of the porch.





Courtesy of Pratt Institute

FIG. 25. ERECHTHEUM, ATHENS

## EDINBURGH CASTLE

**W**HEN Edwin, the Saxon king, came to Scotland about 617 he was attracted to a flat rock above the Firth of Forth. He built a fortress on it that was known as Edwin's Burgh. This may be the origin of the name Edinburgh. At any rate this is Castle Rock where the famous Edinburgh Castle now stands. The buildings are still surrounded by a deep moat with a drawbridge over which we pass to the gate. The portcullis, raised for our entrance, is that heavy iron grating with its spikes just above our heads. It looks threatening, let us enter quickly.

It was near this gateway that Queen St. Margaret, the mother of David I, used to meet her people and settle their disputes. With such a mother no wonder her son David could found Melrose Abbey and dedicate it to the Virgin Mother (see page 44). The history of the castle really begins with Queen Margaret. Her chapel in the castle grounds is the oldest building in Edinburgh; it dates from about 1100 A. D.

The notable sieges of Edinburgh Castle were under Mary Queen of Scots, when it was captured by the English in 1573, and when Cromwell took the castle in 1650. After the first siege the Half-Moon Battery was built. To-day a time-gun connecting with Calton Hill, at the other end of the city, two miles away, is fired daily from Half-Moon Battery. Within the castle is Queen Mary's room where James I of England was born in 1566.

The famous Mons Meg in front of the chapel is said to have been cast in Belgium about 1456, but Sir Walter Scott asserts it was made by a Galloway smith. Mons Meg was captured by Cromwell in 1650. He called it the Great Iron Murderer Meg; it was taken to London and put in the Tower. Sir Walter Scott, jealous of its Scottish honor, persuaded George IV to return it to Edinburgh in 1829.

Outside of the castle walls is a dog cemetery quite worth a visit.





FIG. 26. EDINBURGH CASTLE, SCOTLAND

## CANTERBURY CATHEDRAL

**I**T seems impossible that this lovely cathedral ever stabled horses, yet Oliver Cromwell's troopers used it for that purpose (1653-58). Although men and elements have ravaged it many times, it still stands in its simplicity as an almost perfect example of Early English architecture.

The history of Canterbury Cathedral dates from the close of the sixth century, when St. Augustine went to Saxon England with fifty monks. He crowned the king and in one day baptized ten thousand subjects, say the records. At the command of the pope he saved the heathen temples and purified them by washing the walls with holy water. He set up an altar and replaced the idols with holy relics and Christian symbols.

The building as we see it to-day began with the Norman Conquest in 1066. William of Sens laid the foundation, and an English William, a pupil of William, the French architect, completed it. Early English architecture was a combination of French and English and is noted for its fine proportions and great dignity.

The next important date in Canterbury Cathedral is that of Thomas a Becket, archbishop in 1162. His opposition to King Henry II brought about his murder on the steps of the altar. Then King Henry, to do penance for the outrage, made a pilgrimage to Thomas's tomb. Tradition says that the body of Thomas a Becket was burned during the reign of Henry VIII. In 1888, however, a stone coffin containing a skeleton was found in the crypt of the cathedral. Authorities believed it to be the skeleton of Thomas a Becket and had it reburied. He was canonized in 1172. The Archbishop of Canterbury, who is called the primate of all England, is the first peer of the realm. He crowns the sovereigns and when he is in his robe of office is said to be enthroned.

Geoffrey Chaucer (1340-1400) in his "Canterbury Tales" gives a series of stories told by a supposed company of pilgrims, in 1386, while on their way to the shrine of St. Thomas a Becket in Canterbury Cathedral.





FIG. 27. CANTERBURY CATHEDRAL, ENGLAND

## THE HOUSES OF PARLIAMENT

**T**HE Houses of Parliament, across the street from Westminster Abbey, lie along the river Thames facing the east. The Clock Tower attracts us first, for in it is Big Ben, famous as one of the largest bells known. But Big Ben has only size to recommend him, while Great Tom, his predecessor, saved the life of a man. During the reign of William and Mary (1689-94), the story says, a sentinel, John Hatfield, fell asleep while on duty on the terrace of Windsor Castle. He was tried and condemned by court martial. He pleaded innocence, saying that he heard Great Tom at midnight strike thirteen. This was preposterous! Great Tom was too far away from Windsor, to be heard, and, "Why should he strike thirteen?" Several persons come forward, however, and swore that Great Tom did strike thirteen on that night. The man was pardoned.

The Houses of Parliament are built (1840-57) on the site of Westminster Palace and include Westminster Hall, where King William Rufus held his first court in 1099. The buildings are said to be absolutely fire-proof. The furniture and fittings might burn but not the flooring, walls, or roofs.

The Houses of Parliament contain the House of Lords and the House of Commons, two magnificently furnished chambers, called the Upper and Lower Houses. In the House of Lords is the throne, and in front of it is the famous woolsack on which sits the lord chancellor. The use of the woolsack was started in Queen Elizabeth's time (1558-1603). An act of Parliament was passed to prevent the exportation of wool. To keep this act constantly in mind, woolsacks were put in the House of Lords for the judges to sit on. Now only the lord chancellor, who presides in the House of Lords, sits on the woolsack. The seat is a large square bag of wool on the floor with no back or arms and covered with red cloth.





Courtesy of Pratt Institute

FIG. 28. HOUSES OF PARLIAMENT, LONDON

## THE BAPTISTRY

**T**HIS interesting octagonal building, one of the oldest in Florence, was until 1128 the cathedral. In very early days it may have been used for pagan worship before it became a Christian church about the seventh century.

It was also used as a political center for the Guelphs, and a high tower near it was the Ghibelline center. In this tower the dead of Florence were exposed eighteen hours before burial. This was a common custom in European countries. The tower had to come down, and, as a bit of spite work, tradition says, the Ghibellines told the architect to make the tower fall on the Baptistry and crush it. Fortunately, however, the tower did not fall in that direction, and the Baptistry still stands.

No building in Florence is more closely connected with the children of the city than the Baptistry. All babies born in Florence are baptized here. I was in the Baptistry one day when a tiny baby only a few hours old was brought in for baptism by its nurse and other attendants. In a very human way the priest tenderly took the little one wrapped in swaddling-clothes in his arms and performed the sacred rite.

Ghiberti's bronze doors in the Baptistry, shown in the small picture, are great masterpieces of art. When Michael Angelo, a hundred years later, first saw them, he exclaimed, "They are fit to be the gates of paradise." One pair of doors, by Pisano, was finished in 1336. Ghiberti, after twenty years' work, set up his first doors in 1424, five hundred years ago.

We have a glimpse of Florence at the time Ghiberti did his work, in an old public notice dated January 7, 1407; which reads: "All working at the doors of San Giovanni—Baptistry—[are licensed] to go about Florence at all hours of the night, but always carrying lamps lighted and visible." How we should like to have met Ghiberti with his lighted lamp! But probably the people of Florence had no idea that a genius whose works would never die was rubbing elbows with them.





Courtesy of Dr. A. D. F. Hamlin

FIG. 29. THE BAPTISTRY, FLORENCE



Courtesy of Dr. A. D. F. Hamlin

FIG. 29A. BAPTISTRY DOOR

## TAJ MAHAL

**N**O one can really describe a dream! The Taj Mahal is a "dream in marble." Lord Roberts says, after forty-one years in India: "Go to India. The Taj alone is well worth the journey." Was anything ever more like a gem set in living green? Certainly the "Moguls designed like Titans and finished like jewelers."

The Taj Mahal, just outside of Agra, is a mausoleum begun in 1630 by Emperor Shah Jehan for his favorite queen, Mumtaz Mahal. Her name in English means "pride of the palace," or "the distinguished one of the palace." The term "Taj Mahal" is a corruption of the Persian Mumtaz Mahal. The building is rightfully called the Crown Lady's Tomb.

Twenty thousand workmen were twenty-two years building this marvel of delight. Like the New Jerusalem, twelve manner of stones garnished it: carnelian from Bagdad, turquoise from Tibet, garnet from the Ganges, chrysolite from the Nile, jasper from the Punjab, diamond from Panna, coral from Ceylon, onyx from Decan, and alabaster, lapis lazuli, and malachite, with pearls from the ocean. The delicately carved white marble, as filmy as Venetian lace, glows with the exquisite color of these gems wrought into flowers, scrolls, and wreaths of decoration. On the columns and ceilings are texts from the Koran inlaid in black marble.

Mumtaz Mahal married Shah Jehan in 1615. She had fifteen children and died when the last child was born in 1629. When her son, Aurung-Zeb, grew to manhood he deposed his father, Shah Jehan, and imprisoned him for many years. The balcony is shown to-day where Shah Jehan was carried out to die in sight of the Taj Mahal, the resting-place of his beloved queen, where he, too, would rest. He had one comfort in his last hours, for his daughter, Jehanara, the child left at the death of his beloved Mumtaz Mahal, stayed with him to the end. The inscription on Jehanara's tomb reads: "These simple flowers are most appropriate for one who was poor in spirit, though the daughter of Shah Jehan."





Courtesy of Pratt Institute

FIG. 30. TAJ MAHAL, AGRA, INDIA

## MILAN CATHEDRAL

I ASKED a little girl of seven in a geography class one day what city she would like to visit in Italy. She answered eagerly, "Milan; I want to see the cathedral with its two thousand statues." Let us wander over the marble roof of "frozen music" among this perfect galaxy of exalted beings and stop a moment in the upper gallery of the dome. Such a forest of statues crowns the pinnacle, peak, and turret, peeping out from niche and around corners, that we vow never marble yielded a company so picturesque and beautiful; and among this goodly company is Napoleon in antique costume. Ask an attendant on which side to look; then you can easily find him. Napoleon was crowned King of Italy in 1805 in Milan Cathedral.

Milan Cathedral, built on the site of an earlier small basilica, was the biggest and grandest church in the world when it was founded in 1386, and it remained so until the building of St. Peter's at Rome (see page 4). Even to-day the stained glass windows are unsurpassed in size. The cathedral is very mixed in style, for centuries of time and successive architects changed the point of view. With all the changes, however, the building is exquisitely beautiful.

Possibly the statue of St. Bartholomew with his skin thrown over his shoulder is the most startling of the many statues in the Cathedral. You may remember that Bartholomew was one of the disciples chosen by Jesus. He was also known as Nathaniel; Bartholomew meant "son of Tolmai." This disciple, who preached the gospel in the East, was martyred by being flayed alive and then crucified.





Courtesy of Pratt Institute

FIG. 31. MILAN CATHEDRAL, ITALY

## THE OPERA-HOUSE

**A**S we walk along the Avenue de l'Opéra from the Louvre we know that no street was ever so fascinating. Cut right through the heart of the city of Paris a mile long, by an architect who understood open-air space and allowed no trees to obstruct the view, this marvel of beauty leads us direct to the Grand Opera-House in the very center of Paris—this marvelous Académie Nationale de Musique.

We little dream that this small bit of land, three acres in size and valued at two million dollars, when bought fifty years ago was scarcely above water-level. After only fifty feet had been excavated, so much water gushed forth that eight steam-pumps were employed day and night for seven months.

The building has very little wood but has every conceivable kind and color of marble and costly stones. The façade alone is marvelously rich in profusely decorated carnelian pillars, busts, statues, and ornamented designs. The Grand Staircase is the crowning glory of the place. Its white marble stairs with antique rose balustrade and hand-rail of Algerian onyx are simply superb. The thirty single columns beautiful in color rise in height to the third floor.

This opera-house is probably the largest of its kind in the world, yet its seating-capacity is less than many smaller buildings. The larger part of the floor-space is given over to the Foyer du Public. This is the gathering-place where the whole audience goes between the acts to meet the beaus and belles and where the latter display their pretty gowns. Nothing quite equals the scene in the Grand Opera Foyer during the opera season in Paris. The élite are out in full dress and "hoi polloi" are in full pursuit. The dazzling lights and the magnificent setting simply glorify the whole group.





Courtesy of Pratt Institute

FIG. 32. THE OPERA-HOUSE, PARIS

## BORO-BUDUR

**I**T scarcely seems possible that in far-off Java, that island which we usually associate with the coffee we think comes from there, is one of the most marvelous temples—Boro-Budur—the sun ever shone upon. It covers as much ground and rises as high as the Great Pyramid at Gizeh. (See page 98). As every inch of the three miles of exposed surface is elaborately carved in relief and intaglio (cut in) and adorned with hundreds of statues, it must have been in process of building longer than the pyramids and must have taken more workmen.

No one knows just when this wonder in size and elaborate carvings was begun, but it was possibly about 800 A. D. Boro-Budur stands on a small hill and is built of volcanic stone. It rises in five galleries. Around these are seventy-two dagobas, like gigantic lotus-buds, with open latticework. In each is a life-size Buddha image; see the small picture. Rising fifty feet from the center of the temple is a domed and spiral dagoba, a shrine in which was an immense full-length image of Buddha.

Evidently this marvelous temple first fell into decay through neglect and indifference. An eruption of the nearest fire-mountain probably caused the greatest destruction. Excavations were begun on the temple early in the nineteenth century.

Some authorities believe that the temple was built to hold some relic of Buddha (562?–482? B. C.) possibly a tooth, but no tooth remains to-day. The decorations around the temple tell the life-story of Buddha. The faces of the statues are Hindu in character. There are many very strange and unique scenes. The story of Buddha's life is filled with legend and fantastic myths. His name means "the enlightened." There are many theories about the name "Boro-Budur."

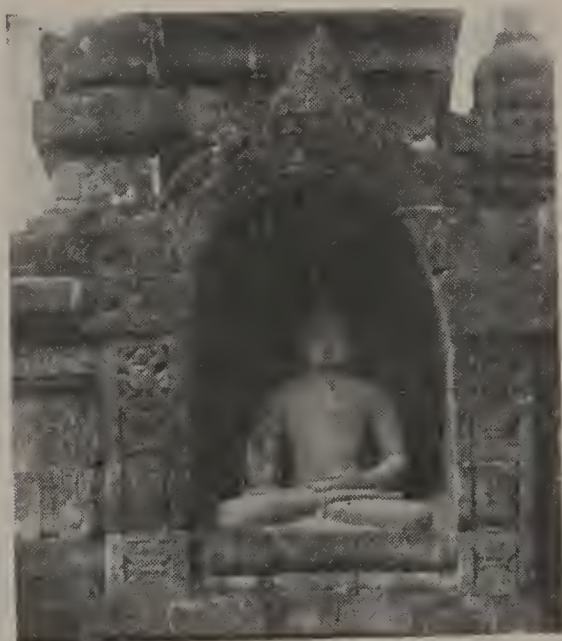
Buddha's dying words were, "Work out your own salvation with diligence." Death with the Buddhist means extinction. Death to the Christian means eternal life.





Courtesy of Pratt Institute

FIG. 33. BORO-BUDUR, JAVA



Courtesy of Pratt Institute

FIG. 33A. BUDDHA

## NOTRE DAME CATHEDRAL

**N**OTRE DAME (French for "our lady") is built in the middle of the river Seine on the Ile de la Cité. Although begun in 1163, its completion brought it into the cathedral-building thirteenth century. Its strange career as church, Temple of Reason, and military depot covers much of French history.

One of the most thrilling and spectacular scenes held in the cathedral was the coronation of Napoleon and Josephine. As usual, Napoleon was determined to astonish France. He dared to do what no monarch had ever done before, to request that the pope come himself to Paris to crown him. Pope Pius VII came, and on December 2, 1804, in Notre Dame he anointed the emperor; but when he raised the crown Napoleon took it from the pope and crowned himself and then crowned Josephine as empress. The French artist David (1748–1825) in "The Coronation of Napoleon" in the Louvre, reproduces the ceremony held in Notre Dame.

From the towers of Notre Dame we have a splendid view of Paris and of the curving Seine with its numerous bridges. We are a little disturbed, however, by the company of strange beings surrounding us. Somehow these curious monsters seem more than dead stone. Once while gazing across to the Louvre (see page 80) I felt that eyes were watching me. When I cautiously turned my head, sure enough a man was peeping in through the opposite window. I shuddered. The man was stone, but surely he laughed, and his companions howled and shrieked at me. These monsters, hundreds of them, are everywhere and assume every shape imaginable. No one can tell who made them or why they are on the roof of Notre Dame. A few are gargoyles to carry off the water, but most of them are simply a part of the strange menagerie put there when the cathedral was built.

The façade of Notre Dame, one of the earliest of its kind, began the practice of dividing the front into three parts. Its simple dignity is charming, though it does not compare in splendor with the richly ornamented Rheims Cathedral.





FIG. 34. NOTRE DAME CATHEDRAL, PARIS

## THE ALHAMBRA

**I**N the center of the Alhambra Palace, which is part of the great fortress of the Moors on the crest of the Sierra Nevada above the city of Granada, lies this lovely Court of the Lions. Was there ever a more beautiful place for fairies? Surely we must see them dance around the slender pillars and spring to the backs of the grotesque monsters guarding them. This exquisite creation of court and hall and private apartment that forms the Alhambra was built by the Moors in the thirteenth century. Do you not feel the Oriental wanderers' tent in the slender supports of the roof and in the shawl-like gorgeousness of the carvings in color and design?

If we could only read the Arabic inscriptions running like frost-work through the decorations we should find they said to us, "Welcome," "Blessing," "God is our refuge"; and above all is the sentence, "There is no conqueror but God."

As we enter the archway of the Court of Justice, above us is carved a gigantic hand, and on the inside of the archway is an immense key. These two symbols in Mohammedan legend mean, in the hand, the five commandments of the faith, and in the key, "the key of the house of David" (Isaiah, XXII: 22). A later and more fantastic legend says that the Moorish king, builder of the Alhambra, sold himself to the devil and laid the fortress under a spell that has preserved the building till to-day. The spell will be broken when the hand reaches down and grasps the key; then the Alhambra will crumble to dust, and great treasure of gold will be found under the ruin.

In 1492 Boabdil, the last of the Moslem kings in Spain, surrendered the keys of Granada to King Ferdinand V of Castile. He shed many tears at leaving such a spot, and, to add to his anguish, his mother bitterly reproached him, saying, "You do well to weep as a woman over what you could not defend as a man."

Do not fail to read "The Alhambra," by Washington Irving.





FIG. 35. THE ALHAMBRA, GRANADA, SPAIN

## THE DOME OF THE ROCK

**T**HE Dome of the Rock stands on the spot in Jerusalem where Solomon built the Temple. The story of this sacred place, beginning in Hebrew tradition, says that about 2200 B. C. Abraham and Melchizedek sacrificed on the rock (Genesis, XIV: 18-20); also that it is the Mount Moriah where Abraham came to sacrifice Isaac, but God called him, and he offered the ram caught in the thicket (Genesis, XXII: 1-14).

About 1000 B. C. David bought the site of the Dome of the Rock. David had disobeyed God in taking a census of the people. In consequence seventy-five thousand men died of a dreadful plague. When God stayed the plague He told the destroying angel that David must set up an altar on this spot, and David obeyed. Jerusalem now became the City of David, the capital of the kingdom. Naturally David wished to build a temple to God where the altar stood, but because of his disobedience he was only allowed to prepare the material. David's son, Solomon, built the Temple about 950 B. C. Three times the Temple was built and three times destroyed. The final destruction was by Titus in 70 A. D.

In 636 Omar, the second Mohammedan caliph, took Jerusalem. He cleaned and purified the site of the Temple and built a shrine in front of the sacred rock. Fifty years later the Dome of the Rock was built and named for him the Mosque of Omar.

The little mosque, in the big picture, is called the Dome of the Chain, or David's Judgment Seat. A curious legend says that in the time of David or Solomon there was suspended from heaven on this spot a chain which had the virtue of deciding disputes. Men who could not agree came here, and the chain would swing to meet the one who was in the right. Finally two men came disputing over money one owed the other. The debtor hid the money in his staff and, as he took hold of the chain, handed his staff to his creditor. He then took oath, saying, "I have given the money to you!" Dropping the chain he again took his staff. The chain, angry at such rascality, disappeared forever.





Courtesy of Pratt Institute

FIG. 36. THE DOME OF THE ROCK, JERUSALEM



FIG. 36A. DOME OF  
THE ROCK THROUGH  
AN ARCH

## TEMPLE AT LUXOR

**W**HAT impresses us about the Egyptian monuments, whether statues, or temples, is size. I laughed one day, when visiting the Egyptian monsters in the British Museum, to hear a guard say, "Madam, my duty is to watch the statues in *this* room and see that none is carried off." People are mere pygmies among the ruins of Egypt.

The Temple at Luxor was built about 1450 B. C. by Amenhotep III, one of the greatest kings of Egypt. It stands on the east side of the Nile on the site of ancient Thebes. No one view gives any idea of grandeur of the Temple at Luxor. Its immense size and great number of columns, its peristyle halls and elaborately carved and painted walls, and the long avenue of sphinxes that at one time connected it with the Temple at Karnak, mark it as one of the most marvelous achievements in Egyptian architecture. The hundreds of columns with their closed lotus-flower capitals make us think of a big forest of sequoia trees where dwell a giant race of stone men.

A hundred years after Amenhotep III came Rameses II, called Rameses the Great. This king was the oppressor of the Children of Israel. Rameses II was the most noted advertiser of all time. Not always were his methods above reproach. He went about his wide-reaching kingdom repairing the temples and monuments. Wherever he cleared away rubbish or renewed broken and defaced walls he erased the builder's name and put his own in its place. This was anything but honest. To-day it is hard to tell what Rameses II really built and what he stole from other builders. However, Rameses the Great did build wonderful temples and added much to the Temple at Luxor.

Rameses the Great Advertiser reigned sixty-seven years and died when he was one hundred years old. He had many wives and was the father of 111 sons and fifty-one daughters. Huge statues of him are found all over Egypt. One statue at Luxor, twenty feet high, has Mrs. Rameses by his side. She comes up to his knee.





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FIG. 37. TEMPLE OF LUXOR, EGYPT

## THE ESCORIAL

**P**HILIP II of Spain really did build the Escorial (meaning refuse) on an iron-mine refuse-heap eighteen miles from Madrid. To add to its dreariness he designed it in the shape of a gridiron in honor of St. Lawrence. This Christian martyr when roasting (August 10, 258) advised his tormentors to turn him and roast the other side.

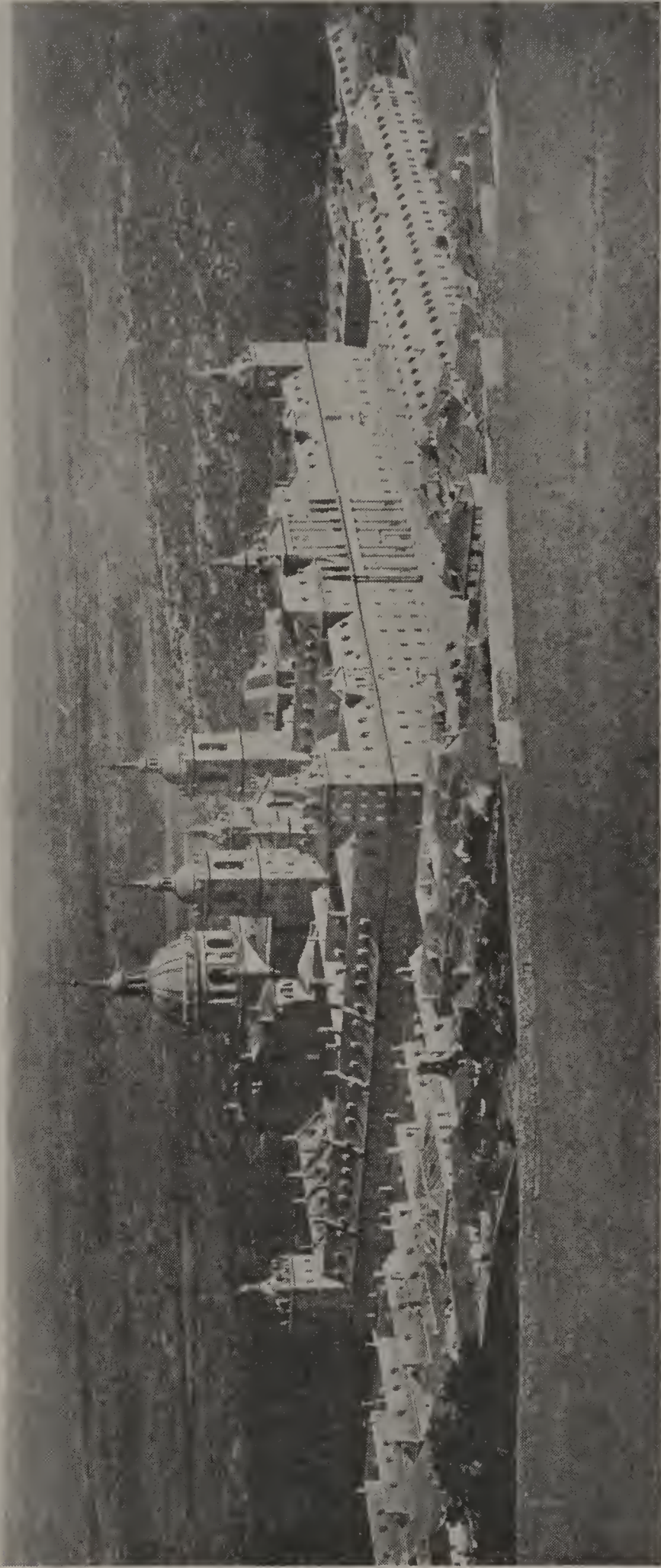
The Escorial, on a bare, bleak, gray spur of the Guadarrama Mountains, incloses within its walls a church, a burial-vault, a monastery, and a country palace. Made of gray stone, it seems to grow out of the mountain itself. The Spanish speak of it as the eighth wonder of the world; and it is a wonder, but not one to call forth a word of loving enthusiasm.

How could Philip II, this cold, bigoted, selfish champion of the Inquisition, build otherwise? He boasted from this very center of desolation that he ruled two worlds. And here, in 1598, in a cold, bare, cheerless room, he died, this ruler of half the world. As we walk along the cold gray corridors, and through one room just like the next one, the horror of monotony grips our souls. We could scream with those tortured beings ministering to the king's delight, but we walk out into the sunlight and throw off the gloom.

The Escorial is a problem in geometry rather than a building with an artist's heart and soul back of it. Whatever of beauty or ornamentation was added to the design by the architect was struck out by the king. He wanted a building of Doric simplicity, but his shriveled nature had no love to give. In the Doric Parthenon (see page 6) a loving heart speaks to all mankind; in the Doric Escorial the narrow-minded bigotry of Philip II repels all thought of love.

To give just a faint idea of the size of this strange building, so entirely a part of its surroundings, we say over to ourselves its various parts in numbers: sixteen courts, 2673 windows, 1200 doors, eighty-six staircases, eighty-nine fountains, and one hundred miles of corridors.





Courtesy of Pratt Institute

FIG. 38. THE ESCORIAL, SPAIN

## SANTA SOPHIA

**S**ANTA SOPHIA is one of about five hundred mosques in Constantinople. Five times daily all over that great city comes the weird cry of the muezzin from the tall minarets (towers) around the mosques, "God is great; there is but one God; Mohammed is the prophet of God; prayer is better than sleep; come to prayer."

When Justinian the Great finished Santa Sophia in the sixth century it is said he was so enraptured that he exclaimed, "Solomon, I have even surpassed thee!" For nearly a thousand years Santa Sophia was the stronghold of Christian worship between the East and the West. When Justinian named the church "Sophia," which means wisdom, he meant it was the cathedral, or seat, of the bishop who was in authority over the Grecian states and colonies. A cathedral is the seat of a bishop. Santa Sophia was one of the earliest cathedrals built in the Christian church.

Santa Sophia, the "terrestrial paradise," became the gathering-place of peoples of all nations to worship before our Lord, Jesus Christ. Then came Mohammed II riding to the very threshold of the cathedral on that memorable day in May, 1453, and, rising in his stirrups, he exclaimed, "There is no God but Allah, and Mohammed is his prophet!" And from that day to this Santa Sophia has been a Mohammedan mosque.

The interior of Santa Sophia as a Christian cathedral was beautifully decorated with pictures in mosaic and fresco. But when the Mohammedan made it into a mosque these Christian subjects were mostly covered over with gilt. If you look carefully, however, you can still see exquisitely colored angel wings peeping through the gilt. The Mohammedans consider Santa Sophia their most beautiful mosque—"the earthly throne of the glory of God."





Courtesy of Pratt Institute

FIG. 39. SANTA SOPHIA, CONSTANTINOPLE

## THE LOUVRE

**Y**OU would scarcely guess that the lovely art gallery, the Louvre, takes its name from a wolf, would you? The story goes that once upon a time this spot was where wolf-hunters gathered. It is easily possible that the French *loup*, wolf, could grow into *louverie*, the wolf-hunters' meeting-place, and then into Louvre, the gathering-place for works of art.

The Louvre was probably begun by King Philip Augustus in the thirteenth century. He built a square tower for a fortress. Later this was enlarged to a château. Two hundred years later Charles V beautified and enlarged it into a lovely royal home. But in 1527 Francis I really began the palace in the form in which we know it. The buildings finally covered nearly twice the ground they now occupy—extending around the beautiful garden in our picture. Then came that terrible year of 1871 when men became fiends. They poured petroleum over these marvelous buildings, the products of ages of genius and wealth, and undermined them that they might blow them up at their pleasure. The horror of it makes us grit our teeth! The newer part, the Tuileries, was destroyed, but the Louvre with its treasures was saved.

Look at its smiling beauty as we enter just beyond the shadow stretched across the walk. Turn to the left and lift your eyes to the first landing of the staircase. There she stands, that blessed goddess of victory, the Nike of Samothrace! Again turn to the left and descend a few steps to a long open hall. At the far end is the goddess of love, Venus de Milo, waiting to greet us. We may wander for hours through this glorious gallery and at almost every turn come on an old friend. In the Carré Gallery hang Van Dyck's "Charles the First and his Horse," Leonardo da Vinci's "Mona Lisa," Raphael's "St. Michael and the Dragon," and a dozen other masterpieces of world fame. Napoleon and Maria Louisa were married in the Louvre.





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FIG. 40. THE LOUVRE, PARIS

## NOTRE DAME

**W**E shall stop a moment and look at Quentin Matsys' delicately wrought iron well canopy near Notre Dame. The iron statue at the top of the canopy represents the fabled hero Brabo. Legend says that a giant called Antigonus lived on the banks of the Scheldt and made all who passed pay toll. If any one refused he cut off his hand and threw it into the river. At last came Brabo, the hero chieftain, and killed the giant. Some authorities believe that the name "Antwerp" comes from *ant*, a hand, and *werpen*, to throw; others say the word comes from *an t werf*, on the wharf.

As we look at the tower of Notre Dame rising in filmy daintiness into midair we agree with Charles V that it is fit to be kept in a glass case. Napoleon compared it to Mechlin lace. It is 402 feet high, and when its chimes of forty bells ring out surely it is "a multitude of the heavenly host praising God." The Cathedral of Notre Dame, begun in the fourteenth century, was three hundred years in building and is the chief church of the Netherlands. The south tower, never completed, is an interesting variation in cathedral structure. It seems to intensify the skyward reach of the slender tower. Then, too, the strange-shaped tower, a step-pyramid with a top-shaped dome opposite the square tower, is unique, to say the least.

But what we cross the ocean to see especially in Antwerp Cathedral is "The Descent from the Cross," by Peter Paul Rubens (1577-1640). We enter Notre Dame from the south, then turn to the right. The painting hangs near the high altar. This picture is not only one of the great pictures of the world but the most famous one of this subject. We all awaited its fate with bated breath during the World War. Dame Rumor says that this rare treasure, with other precious canvases, was sunk in the river Scheldt in waterproof covers, before the Germans came. One of the first acts of rejoicing after the armistice was the reinstallation of "The Descent from the Cross" and others of Rubens's paintings.





Courtesy of Pratt Institute

FIG. 41. NOTRE DAME, ANTWERP

## THE GREAT GATE

**A**LL roads in Japan lead to the temples at Nikko. In the seventeenth century a powerful shogun (army officer) named Iyeyasu ruled Japan. He was so great that the term "shogun" became the title of the following rulers. When Iyeyasu, the first shogun, died in 1616, a choir of priests intoned the classic scriptures ten thousand times in his honor.

Before Iyeyasu died he appointed his son to select a spot for his tomb and temples. Later his grandson, the third shogun, added his own tomb and temples. The sacred inclosure is laid out in a series of terraces, each entered through elaborate gates surrounded by temples. Iyeyasu's tomb stands alone at the top. The gates, tombs, temples, and shrines form a never-to-be-forgotten picture of roof-crowned structures ornamented with carved beasts, birds, flowers, and vines.

The picture of the Great Gate at the third terrace shows some of the elaborate carvings and picturesque surroundings. The natives named it the Sunrise-till-dark Gate because a whole day is required to see its beauty. Many of the queer creatures overhanging the verandas are Dogs of Fo and Sacred Dragons. Their green eyes, red gaping mouths, and glistening white teeth are indeed terrifying. As we enter the Great Gate, beautiful in its perfection, we come on the Evil-averting Pillar. The guides tell you that the architect, fearing the anger of the gods because he had dared make a thing so perfect, set the pillar upside down to mar it.

The small picture is of the Sacred Stable for the horse ridden by the prince in the Formosa trouble of 1895. The monkey panel on the title-page is the second one from the left on the Sacred Stable. The monkeys have a curious history. The old Japanese calendar had a day dedicated to Koshin, the day of the monkey. The natives believed that monkeys could not see, hear, or speak any evil. The three bronze monkeys we use as paper-weights are copied from this group.





Courtesy of Pratt Institute

FIG. 42. GREAT GATE OF TEMPLE, NIKKO, JAPAN



FIG. 42A. THE SACRED STABLE, NIKKO, JAPAN



## CORDOVA CATHEDRAL

CORDOVA under the Moors a thousand years ago was a marvel of beauty. It had in it more than a million souls with nine hundred baths and six hundred inns, fifty hospitals, a library of six hundred thousand books, eight hundred schools, and a great university, and, to crown all, a mosque that rivaled any in the Orient. The whole Mohammedan world thought it an honor to contribute to this Arabian wonder. Tradition says Jerusalem sent supporting pillars, and likewise Carthage and Damascus and Constantinople; pillars of all sizes and shapes grew into this great forest, a thousand and more, scattered here as it were by the wind, yet held in place by a master builder.

No wonder that the great caliph, Abd-er-Rahman, in 785, wished to make Cordova a second Mecca. He believed that at the muezzin call, "Come to prayer!" the whole western world would fall to its knees. That was not to be, for the Christian came. Many times we regret the Christian's narrow vision in his destruction of things beautiful. We know to-day that the great forward movement of God's world is not in destruction but in combining past and present into a new creation.

St. Ferdinand, the king of Seville, drove the Moors out of Cordova in 1236, and then the wonderful mosque became the Cathedral of Cordova. It is still beautiful beyond compare, for Ferdinand was too wise to destroy what he could not reclaim. We love one story of the king's wisdom. The royal funds were low, and his advisers said, "Put heavier taxes on the people." He replied: "God, in whose cause I fight, will supply my need. I fear more the curse of one poor old woman than a whole army of Moors."

When Charles V, in the sixteenth century, himself somewhat of a vandal, saw the tawdry chapels built into this gem of art by the bigoted followers of the world Christ, his indignation was just. His scathing words may help us see that true art is of God. He said, "You have built here what might have been built anywhere, but you have destroyed what was unique in the world."





FIG. 43. CORDOVA CATHEDRAL, SPAIN

## MOUNT VERNON

**I**F any one home in America really belongs to her children it is Mount Vernon. When in 1855 Washington's home, then more than one hundred years old, was offered for sale, Ann Pamela Cunningham of South Carolina determined to save it as a national shrine; the children of America helped her do it, and Mount Vernon became the property of the Mount Vernon Ladies' Association of the Union.

The Mansion House, Mount Vernon, on the Virginia side of the Potomac, is on a high knoll overlooking the river. The house is built of wood, though it looks like stone, being cut and painted so skilfully. Washington, the Father of His Country, inheriting the estate from his half-brother Laurence, came to Mount Vernon to live in 1759, and here he died and was buried in 1799.

A tragic thing happened thirty years after the burial of George Washington. A fiendish person broke into the tomb, as he supposed, and stole a skull; but it was not Washington's tomb. Six years later in 1837 a stone-cutter, John Struthers of Philadelphia, presented two stone sarcophagi hewn from solid blocks of marble, and George and Martha Washington's bodies were put in them. The new tombs were locked, and the key was thrown into the Potomac.

In the main hall running the full depth of the mansion is the key of the Bastille, seven and a half inches long. When this dreadful building, hated by the French people, was demolished, General Lafayette sent its key to Washington, writing, in part, "It is a gift which I owe as a son, to my adopted father . . ."

An interesting story is connected with the lovely marble mantel-piece carved in Italy. When it was on its way to America French pirates stole it, but when they found that it was intended for Washington they sent it uninjured to Mount Vernon.

The sun-dial on the west lawn stands on exactly the same spot as the one used by Washington. Its Latin motto says, "I record none but sunny hours."





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FIG. 44. MOUNT VERNON, VIRGINIA

## THE KREMLIN

THE Kremlin is on a hill above the Moskva River. It is a triangular fort in the center of Moscow with a battlemented wall nearly two miles long and five gates with towers. In one gate is "The Palladium of Moscow," a sacred picture of our Saviour believed to ward off evil.

The Kremlin covers about one hundred acres, and from it radiate the streets of Moscow. In its inclosure are some of the most picturesque and interesting buildings we visit in any country. The dominating tower of Ivan the Great, to the right in the picture, rises snowy white 325 feet with a crown of gold on its head. This campanile of Moscow has thirty-six bells—two of them of silver—one in each arched doorway of the ascending arcades, which give forth ravishing music. The bells of Moscow are ever ringing a joyous welcome or a doleful dirge.

The most magnificent temple in Moscow is the Church of the Saviour. This national monument, begun in 1813, was built in the Kremlin to commemorate the expulsion of Napoleon from Moscow. In the form of a Greek cross with each arm ending in a dome and a higher one in the center, it is seen from all points in Moscow. The richness of the material in this temple is almost beyond belief.

The other buildings of note in the Kremlin are the Great Palace, built in the last century after Napoleon's soldiers had burned the imperial palace, the great university, many churches, convents, monasteries, tombs, and a cathedral.

Moscow, founded as a principality in the thirteenth century, is the capital of Russia. It is the center of the railroad system and commercial life. It was the coronation city of the czar, the Cæsar. The sun of old Russia is setting in Moscow. His last rays illuminate the gilded crosses;

And the domes and towers in shadow  
Stand like silent monks at prayer.





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FIG. 45. THE KREMLIN, MOSCOW

## PALAIS DE JUSTICE

**T**HE Palace of Justice in Brussels is like a city set on a hill. These Law Courts, for that is what they are, stand on a small flat elevation about six and a half acres in size. The immense building, larger even than St. Peter's, contains twenty-seven large court-rooms and more than two hundred and fifty smaller rooms. The broad terraces around the building are connected with the streets by steep carriageways and stone steps. All along the flight of steps to the porticos are colossal statues. From the porticos, with Doric columns, we enter the vestibule through great bronze doors.

In the center of the vestibule, on the main floor, are four pillars that support the dome. Around these pillars is a broad gallery, out of which open the court-rooms. In the Court of the Assizes is a fine carved oak ceiling. The finishings, in black and green marble, are beautifully harmonious. A more startling combination of colored marble is black and red in one of the other court-rooms.

The Palace of Justice was begun in 1866, and in less than twenty years,—in 1883 on the fiftieth anniversary of Belgium's independence—it was finished. Little wonder that the citizens of Brussels turned to the Palace of Justice with pride. But during the World War, a little more than a quarter of a century later, this Palace of Justice, one of the finest buildings of the century, was used as barracks for the German troops, and on their departure they carried away with them the great bronze doors of the waiting-hall.

The view of Brussels and the valley of the Senne from the terraces gives a splendid idea of the low flat country of Belgium as a part of the Netherlands, the Low Countries. We must climb to the dome, where, if the day is clear, we can see the Lion Mound at Waterloo, ten miles away, and the spire of Antwerp Cathedral, twenty miles distant. Then, near at hand, as you see in the picture, are the steep overhanging tile roofs so characteristic of the Netherlands homes.





Courtesy of Pratt Institute

FIG. 46. PALAIS DE JUSTICE, BRUSSELS

## THE PANTHEON

**T**HE Pantheon is the best preserved ancient building in Rome. It was built by Agrippa, son-in-law of Augustus Cæsar, in 27 A. D. No one knows just what Agrippa had in mind when he built the perfect little shrine. It has been called Pantheon, the Greek word meaning many gods, since 59 A. D. At the beginning of the second century it was struck by lightning, but Hadrian, when emperor (117–138), rebuilt it shortly afterward. He made the circular walls and vaultings that are still intact.

The fact that the Pantheon was consecrated as a Christian church about 609 A. D. probably saved it from destruction. But even its being a church did not keep church officials from stripping it of its treasures. The gilded bronze tiles covering the roof of the Pantheon were taken to Constantinople in 655, and lead took their place. In 1632 the brazen tubes supporting the roof were taken by Pope Urban VIII and made into pillars to support the canopy of the high altar in St. Peter's (see page 4), and also made into cannons for the Castle of Sant' Angelo (see page 20).

As a sort of compensation for this vandalism (wilful destruction) two ridiculous little campaniles (bell-towers) were built by Bernini (1598–1680) and placed on the corners of the circular building. They were so absurd in looks that some wit of the time very appropriately called them Bernini's Ass's Ears. For two hundred years they remained as an eyesore on the perfect little building, but in 1883 some one had the courage to remove them.

The Pantheon is lighted by a single opening, thirty feet in diameter, in the center of the dome. The dome is one hundred feet high and wide. Rain falling through the opening is but a mist when it reaches the floor.

Our beloved painter Raphael (1483–1520) is buried in the Pantheon at the third altar on the left as we enter the building. Raphael died suddenly from a cold contracted while excavating in the Forum (see page 4) and other places.





Courtesy of Pratt Institute

FIG. 47. THE PANTHEON, ROME

## TEMPLE OF THE SUN

**T**HE most popular of all the gods worshiped in the eastern Mediterranean countries was Baal, the god of the sun. These peoples, the Syrians, Phenicians, and Canaanites, believed that Baal was the power that made the crops grow and brought success in raising the flocks and herds. He, the Sun, was the great producing agent of the world, the one in whom all life had its beginnings. Gradually the simple worship of a natural source of strength grew into fantastic and unnatural ceremonies. Even human sacrifice formed a part of the sun-worship cult. The great contest between the worship of Baal and the worship of the one true God is given in I Kings, XVIII: 1-40, written about 850 B. C. Elijah, the one remaining prophet of God, challenged the 450 prophets of Baal. At the end of the trial the people fell on their faces, crying, "The Lord, he is the God."

Baalbek is thirty-four miles northeast of Damascus. The ruins of the city prove it was the most magnificent of the Syrian cities. It is not known when Baalbek was built, but its ancient name "Baal" shows it was a center for the worship of the sun god, and its Greek name "Heliopolis," city of the sun, is further proof of this.

The ruins of Baalbek are on a hill, an acropolis. The huge stones in the surrounding wall bear marks of Phenician origin of the time when Baal worship was at its height. The other remains are much later and belong to the Roman times. The city became a Roman colony under Cæsar Augustus.

Why Baalbek fell into decay in early times no one can tell. An earthquake in 1759 was the greatest destroying agent, and Time is finishing the destruction. No doubt the pashas of Damascus, needing iron for their own buildings, overturned many pillars at Baalbek, only thirty-four miles away, and carried off the iron clamps that held the pillars together. To-day we see the iron rust on the fallen columns. One prostrate block of marble in the quarry near-by is the biggest stone ever quarried.





Courtesy of Pratt Institute

FIG. 48. THE TEMPLE OF THE SUN, BAALBEK, SYRIA

## THE PYRAMIDS

**W**E all know what pyramids are like, but few of us could even dream of the grandeur of the pyramids of Egypt. Let us in imagination approach these stately monuments on swaying camels. They seem to rise out of the billowy sand like huge monsters from the restless ocean. And there they rest half buried in sand—sand everywhere. Glistening, sparkling, shifting sand!

The pyramids of Egypt are square and stand facing the four cardinal points of the compass. They probably originated in the stone tumulus or mound pointed at the top. The name no doubt came from the Egyptian "*peremus*," a building with sloping sides.

One of the strongest religious beliefs of the ancient Egyptian was that the body must be preserved after death; therefore they built pyramids, the safest structure for Lower Egypt, in the flat country of the north. The majority of the pyramids are on the west side of the Nile. Beginning with the Cheops group, shown in our picture, and extending south through sixty miles, there have been identified about seventy pyramids. This region is called the Necropolis (cemetery) of Ancient Egypt. Most of the pyramids are above the high-water mark of the Nile.

The Great Pyramid, called Khut by the Egyptians, is built on a ledge of rock that comes to the surface in the Sphinx. This ledge is the Gizeh, or skirt, of the desert west of the Nile. The Great Pyramid was 775 feet square before the outer layer was carried off for building-stone in Cairo. The stone of the pyramid was quarried at Tura on the east side of the Nile, nine miles away. Cheops, the third king of the fourth dynasty, about 3700 B. C., built the Great Pyramid. The rough masonry was covered with a smooth facing of stone. A little of the facing, still in place, has joints so closely fitted that we cannot insert the thinnest penknife.

The pyramids of Egypt are one of the seven wonders of the world.





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FIG. 49. THE PYRAMIDS, EGYPT

## TRINITY CHURCH

**N**O church in the United States is better known than Old Trinity, which stands at the head of Wall Street—the oldest church in New York City. More than two hundred years ago, in 1697, its spire was the most noted landmark in the city. Nearly a hundred years later, in 1776, it was burned down. It had not been rebuilt when George Washington lived in New York, which is the reason he attended St. Paul's Chapel, still a dependent of Trinity Church. The second church, pronounced unsafe, was torn down and rebuilt in 1846 as we see it to-day.

The beautiful bronze doors are interesting in story and design. They were made by artists of note in America. The one by Karl Bitter is especially dear to us because of the noble qualities of the man as artist and as a friend to his fellow-men. These doors were given by William Astor in honor of his father John Jacob Astor.

The interior of Trinity Church is very impressive with its carved stone columns supporting the groined roof. The altar is of pure white marble divided into three panels by shafts of red stone. The reredos, the screen behind the altar, is made of French marble and alabaster.

Although towering sky-scrapers overshadow her steeple, yet Trinity Church holds her own in the crowded thoroughfare. Her unlocked doors invite to prayer, and multitudes enter daily to gain peace of soul in the soothing quiet of her sanctuary.

We step within the churchyard gate and, leaving the noise and turmoil of Broadway, seek first the little grave—then without the city limits—where the child, Richard Churcher, was buried. This is the oldest grave yet identified. You must not fail to see the monument to Captain James Lawrence of the United States Navy, who fell in 1813. On the pedestal are his famous dying words: "Don't give up the ship." The large white marble monument, next to Rector Street, is over the tomb of Alexander Hamilton, ". . . For the Patriot of Incorruptible Integrity."





Photo from Brown Bros.

FIG. 50. TRINITY CHURCH, NEW YORK





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